

ALTES UND NEUES.

SAMMLUNG VORZÜGLICHER CLAVIERWERKE.



	Mk. Pf.
Abert, J. J., Op. 23. Ein Abend auf der Burgruine „Welbertraue“. Musikalisches Tonbild	1 —
— Op. 24. Ein Märchen. Musikalisches Tonbild	1 50
— Op. 26. Frühlingsabnung. Musikalisches Tonbild	1 25
— Op. 27. Wiegenlied	1 —
Bierwirth, C. H., Das Waldvöglein. Melodie-Etude	1 —
Blumenthal, Jacob, Op. 58. Le Dèvouement. Morceau	1 50
— Op. 59. L'Andalousienne. Danse espagnole	2 —
Burgmüller, Norbert, Op. 8. Sonate (für 2 Klav.)	2 —
— Op. 8. Romance (Des) extrait de la Sonate. (Av. Portrait de M. Burgmüller.)	1 —
— Op. 13. Rhapsodie (D).	1 75
Chopin, Frédéric, Op. 1. 1. Rondeau (C) Neue Ausgabe. Fingersatz v. J. Zschöcher.	1 50
— Op. 5. Rondeau à la Mazur (F).	1 75
— Op. 51. Allegro vivace. Impromptu (Ges.)	2 —
Eschmann, J. K., Op. 25. Rosen und Dornen. 9 kleine charakteristische Studien. (3. Samml. der Klavierkompositionen für kleine Hände)	3 —
— Op. 36. Caprice-Etude	2 —
— Op. 37. Tröstensamkeit. 8 kl. Klavierstücke. (3. Samml. der Klavierkompositionen für kleine Hände)	3 —
— Op. 38. 2 Valses de Salon. No. 1 (D). No. 2 (As).	1 50
— Op. 39. Gnomes et Sylphes. 3 Galops de Salon.	1 25
— No. 1 (G). No. 2 (Es). No. 3 (C). à Godofroid, J. M., Op. 2. Le Dèvouement. Allegro agitato	1 25
Grammann, K., Op. 2. Sechs Fantasiestücke. Heft I	1 75
— Heft II	2 —
Hagemann, W., Op. 12. L'Aquila. Morceau de Salon	1 50
Hasse, G., Op. 5. 6 Klavierstücke. Heft I. Arabeske. Nocturne	1 75
— 2. Elegie. Scherzo	1 50
— 3. Impromptu. Blumenstück	1 50
Heller, Steph., Op. 27. Caprice brill. (Es)	2 —
— Op. 50. Scènes pastorales. Liv. 1 (A). Liv. 2 (F)	1 50
— Op. 55. Sonate No. 2 (Hm.).	4 —
Henselt, Ad. Souvenir de Varsovie	50
Jaell-Trautmann, M., Impromptu	1 75
Jungmann, Alb., Op. 58. Gnomes und Elfen. Fantasie-Caprice	1 75
— Op. 60. Auf Schwingen der Melodie. Romance	1 25
— Op. 65. 2 Liebeslieder, nach Texten von F. Müller.	1 50
— Op. 67. Inv. v. J. a. la Mazurka	1 50
— Op. 80. Ländliche Scenen. 2 Idyllen. No. 1. Heimliche Hirten	1 50
— 2. Am Wiesenbach	1 50
— Op. 82. Südländisches Liebeslied	1 50
Kessler, J. C., Op. 56. 4 Klavierstücke. Op. 70. 2 Etudes	1 —
— Op. 71. Réverie (Au Soir) et Impromptu	1 75
— Op. 72. 4 Pensées fugitives. (Le Lutin. Le Sylphe. Chant du Savoyard. Gigue)	1 75
Kettner, E., Op. 19. La Circasienne. Polka	1 —
Kittl, J. Frédéric, Op. 18. 6 Impromptus. No. 1. La Guérison	1 —
— 2. Le Départ	1 —
— 3. La Constance	1 —
— 4. L'Inquiétude	1 50
— 5. La Conversation	1 75
— 6. Le Zéphyr	1 25
— Op. 30. Trois Impromptus	1 75
Kühn, W., Op. 12. 3 Lieder ohne Worte. (Die Aeolsharfe. Duettino. La Gondola)	2 —

	Mk. Pf.
Kühn, W., Op. 12. No. 2. Duettino. Mein Herz ich will dich fragen. Lied ohne Worte	1 —
— Op. 13. Das Glockenspiel. Impromptu concertant	1 50
— Op. 14. Andante et Etude	1 25
— Op. 24. Sérénade	1 25
— Op. 25. Martha, de Fr. de Flotow. Fantaisie brillante	2 50
Landwehr, J., Op. 11. Une première Rencontre. Morceau	1 —
— Op. 13. Speranza. Morceau	1 25
Lion, Léo, Op. 2. Barcarolle vénitienne	1 50
Magnus, D., Op. 63. Die Post	1 75
— Op. 100. Alceus. Walzer	1 50
— Op. 125. Drittes Nocturno	1 25
— Op. 127. Spindelied. Caprice-Etude	1 75
— Op. 138. Schnellgalopp	1 25
— Op. 137. Hochzeits-Marsch	1 25
Marschner, H., Op. 33. 3 Sonatines. No. 1 (C)	1 50
Mendelssohn-Bartholdy, F., Op. 6. Sonate (Es)	3 50
— Op. 7. Charakterstücke. Heft 1, 2, 3	2 —
— Canzonetta aus Op. 12, arr.	1 —
— Op. 10. Die Hochzeit des Camacho. Oper in 3 Akten nach dem Spanischen des Cervantes. Vollst. Klavierauszug ohne Worte	3 —
Mills, S. B., Op. 23. Le Marmure de la Fontaine. Caprice	1 25
Morganelli, Giov., Op. 10. Eco delle Rievre di Genova. 2da Melodia variata	2 —
Papendieck, H., Op. 6. Tarentello	1 75
— Op. 7. 12 Etudes mélodiques	1 75
Primovich, E. 3 Suite. (Kleine Scene. Neckerei. Erfüllung)	1 75
Raff, J., Op. 131. Styrienne	2 25
— Op. 132. Marche brillante	2 25
— Op. 133. Elegie	2 25
Reinecke, C., Op. 13. 4 Charakterstücke. No. 1. Arabeske (Scherzo)	1 50
— 2. Walzer	1 —
— 3. Faghetto	1 —
— 4. Indisches Märchen	1 —
Rischbieter, W., Op. 25. Für die Jugend. 8 Klavierstücke	2 —
Röhr, L., Op. 27. Sérénade (E). Salonstück	1 75
— Op. 28. Polonaise	1 75
— Op. 29. 3 Volkslieder v. F. Mendelssohn-Bartholdy, frei übertragen. (Entlieh mit mir und sei mein Weib. Es bel ein Reif in der Frühlingsnacht. Auf ihrem Grabe da steht eine Linde)	2 —
— Op. 33. Zweite Sérénade (F).	1 50
Rockschill, Jos. R. F., Op. 20. 1. große Polka de Concert	1 50
— Op. 21. La Libelle. Pièce de Salon	1 50
Rubinstein, Ant., Op. 15. Andante	1 75
— Op. 16. 3 Morceaux:	1 25
— No. 1. Impromptu (F).	1 25
— 2. Berceuse (D).	1 25
— 3. Sérénade Andante (Gm).	1 25
Satter, G., Op. 49. 2e Estopolonaise	1 50
Schulhoff, Jul., Op. 4. 2 Polkas originelles	1 —
— Op. 14. 2 Impromptus. (Berceuse. Ballade)	1 25
— Op. 15. Agitato (Am).	1 75
Schumann, R., Op. 3. Studien nach Capricen v. Paganini bearbeitet, mit Fingersatz, vorbereitend. Uebungen und einem Vorworte über ihren Zweck. (Etudes d'après des Caprices de Paganini)	3 50
— Op. 4. Intermezzo. Parte 1, 2	2 —
— Op. 5. Impromptu über ein Thema v. Klara Wieck. Neue Ausgabe mit einem Anhang, die Varianten der ersten Auflage enthaltend	3 —
— Der Anhang allein	1 —
— Op. 7. Toccata (E)	1 50
— Op. 10. 6 Etudes de Concert composées d'après des Caprices de Paganini. Suite des Etudes d'après des Caprices de Paganini	2 50

	Mk. Pf.
Schumann, R., Op. 105. Sonate (Am) arr. von J. B. Krall.	3 75
Siebmann, Fr., Op. 32. 3 Mazurkas	1 50
— Op. 33. Präludium, Romanze und Scherzo	1 75
— Op. 37. 5 Romanzen.	2 —
— Op. 38. Jagdstück	1 —
— Op. 39. Valse de Salon.	1 25
— Op. 46. Concert-Studien	3 —
Heft 1.	3 —
— No. 1. Ungeduld	1 75
— 2. Seliges Glück	1 75
— 3. An den Sturm	1 —
— 4. Rosen der Zephyr	50
— 5. Mondnacht	1 —
Heft 2	3 —
— No. 6. Meerfahrt	1 75
— 7. Eilende Wolken	1 —
— 8. Liebesbotschaft	50
— 9. Eroica	75
— 10. Abends am Strand	1 —
Spindler, Fr., Op. 25. Blätterrauschen	1 —
— Op. 34. Feldblumen	2 —
— Op. 61. Feldblumen. 2. Lief.	2 —
— Op. 71. Elfen. Klavierstück	1 50
— Op. 81. Rhapsodie (B)	1 25
— Op. 95. Stiller Abend. Tonstück	1 50
Taubert, W., Op. 4. Sonate (A)	2 —
Thalberg, Sigm., Op. 63. Grande Fantaisie sur Zampa, de F. Herold	3 50
— Op. 73. The last Rose of Summer. Air Irlandais varié	2 50
— Op. 74. Lilly Dale. Air américain varié	2 25
Thierfelder, Alb., Op. 1. 6 Tonbilder. Heft 1. Erwartung. Treue. Auf der Wunderschaft	1 50
— 2. Neckereien. Scherzmuth. Waldmärschen	1 50
— Op. 4. Daheim. Ein Melodiencyclus	3 50
— Op. 5. Im Mai. Charakterstück	1 25
Thomas, G. Ad., Op. 17. Kosen und Necken. 6 Charakterstücke	2 50
Tottmann, Alb., Op. 2. 4 Tonmärchen. (Am Spinnrade. Ballade. Allegretto. Andante)	2 —
Tschirch, W., Op. 7. Die einsige Biene. Charakterstück	1 —
— Op. 8. Bon Humeur. Morceau de Salon	1 25
Viole, R., Op. 37. Variations brill. (D).	2 —
— Op. 61. Grande Valse brillante	1 75
Vogt, J., Op. 47. 2 Morceaux:	1 —
— No. 1. La Solitude. Nocturne	1 —
— 2. Perpetuum mobile. Grande Etude	1 50
— Op. 50. Die Maiglöckchen. Charakteristisches Tonstück	1 75
Voss, Ch., Op. 149. Le Lion du Jour. Grand Quadrille de Bravoure	2 50
— Op. 202. Il Trovatore, de G. Verdi. Fantaisie brillante	3 —
— Op. 215. Douce Souvenance. Fantaisie-Romance	1 75
— Op. 214. Le Retour du Soldat. Grande Marche	1 50
— Op. 257. Une belle Vienneoise. Mélodie et Etude	1 50
— Op. 266. Réminiscences de la Russie. 3 Transcriptions sur des Chansons russes. No. 1, 2, 3.	1 50
Wallace, W. V., Op. 52. Nocturno sentimentale (Fm).	1 —
Willmers, Rud., Op. 1. Six Etudes	3 —
— Op. 5. Sérénade érotique. Chanson d'un Troubadour, p. la Main gauche seule	1 —
— Op. 53. Réverie du Soir. Rhapsodie	3 —
— Op. 67. Klänge der Minne. 8 Lieder ohne Worte. Heft 1: 2, 3, 4.	2 —
Wolff, H., Op. 11. 2 Widmungen. (No. 1. dem Andenken Chopins. Walzer Tempo. No. 2. dem Andenken Schumanns. Liebes-gang)	1 75
Zettler, A., Op. 18. Les Songes du Rossignol Nocturne	1 50

Eigenthum des Verlegers.

Den Verträgen gemäss eingezeichnet.

Eingetragen in's Vereins-Archiv.

LEIPZIG, FRIEDRICH HOFMEISTER.

C ca. 1871/7

DIE MAI-GLOCKEN.

Jean Vogt, Op. 50.

Lento.

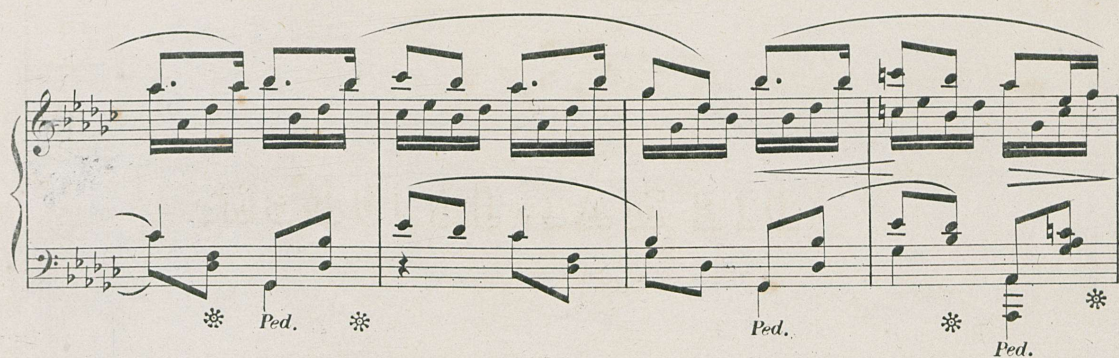
INTRODUCTION.

mf con espress. *pp*

f *dim.* *cresc.* *rit. f*

leggiere **Allegro.** *p legato*

*Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. **



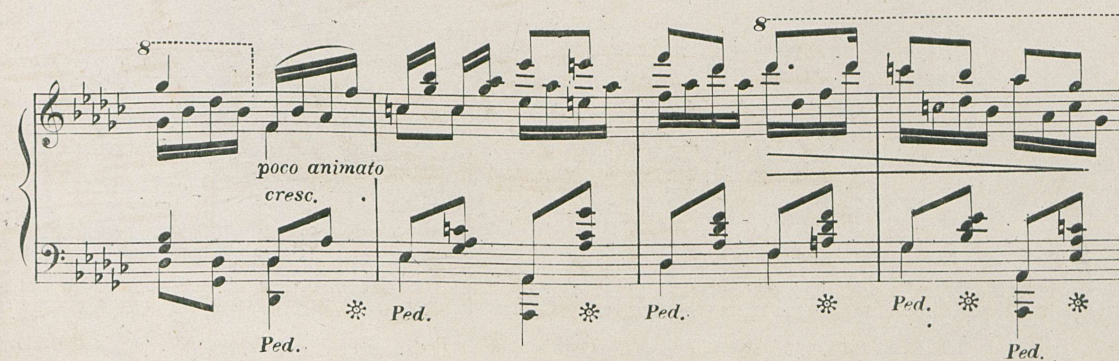
First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes, with a melodic line in the treble and a supporting bass line. Pedal points are indicated by asterisks and the word "Ped." below the bass staff.



Second system of musical notation. The treble staff includes the markings *poco ten.* and *pp*. The bass staff has a flat key signature change. Pedal points are indicated by asterisks and the word "Ped." below the bass staff.



Third system of musical notation. The treble staff includes the marking *dolce dim.*. The bass staff has a flat key signature change. Pedal points are indicated by asterisks and the word "Ped." below the bass staff.



Fourth system of musical notation. The treble staff includes the markings *poco animato* and *cresc.*. The bass staff has a flat key signature change. Pedal points are indicated by asterisks and the word "Ped." below the bass staff.

8

pp *cresc.* *Ped.* *

p *cresc.* *Ped.*

riten. *a tempo* *fr* *Ped.* *

8 *Ped.* *

Detailed description: This page contains four systems of musical notation for a piano. Each system consists of a grand staff (treble and bass clefs). The first system begins with a measure rest of 8 measures, followed by a series of eighth-note chords in the right hand and single notes in the left hand. Dynamics include *pp* and *cresc.*, with a *Ped.* marking and an asterisk. The second system continues with similar textures, featuring a *p* dynamic and a *cresc.* marking, ending with a *Ped.* marking. The third system includes a *riten.* (ritardando) marking over a phrase, followed by a return to *a tempo*. It features a *fr* (forzando) dynamic and a *Ped.* marking with an asterisk. The fourth system also begins with an 8-measure rest, followed by a series of chords and notes, concluding with a *Ped.* marking and an asterisk.



First system of musical notation. The right hand plays a series of eighth-note chords, while the left hand plays a descending eighth-note line. The tempo is marked *poco rit.* and the dynamics are *p* and *poco acceler.*. Pedal points are indicated by asterisks and the word *Ped.*.

poco rit. *p* *poco acceler.*

Ped. * *Ped.* * *Ped.* *



Second system of musical notation. The right hand continues with eighth-note chords, and the left hand has a descending eighth-note line. The dynamics are *pp*. Pedal points are indicated by asterisks and the word *Ped.*.

pp

Ped. *



Third system of musical notation. The right hand continues with eighth-note chords, and the left hand has a descending eighth-note line. The tempo is marked *poco rit.*. Pedal points are indicated by asterisks and the word *Ped.*.

poco rit.

Ped.



Fourth system of musical notation. The right hand plays a series of eighth-note chords, while the left hand plays a descending eighth-note line. The tempo is marked *poco lento con duolo*. The dynamics are *calando*, *la melodia ben marcata*, and *cresc.*. Pedal points are indicated by asterisks and the word *Ped.*.

poco lento con duolo

calando *la melodia ben marcata* *cresc.*

Ped. * *Ped.* * *Ped.* *



First system of musical notation. The treble staff begins with a *mf* dynamic. The music features a series of chords and melodic lines. A *dim.* (diminuendo) marking is present. The system concludes with a *dolciss.* (dolcissimo) marking and a *Ped.* (pedal) instruction, followed by an asterisk.



Second system of musical notation. The treble staff begins with a *p* (piano) dynamic. The music continues with various chordal textures. A *f pesante* (forte pesante) marking is present. The system concludes with a *Ped.* (pedal) instruction.



Third system of musical notation. The treble staff begins with a *poco acceler.* (poco accelerando) marking. The music features a series of chords and melodic lines. A *ff* (fortissimo) marking is present. The system concludes with a *Ped.* (pedal) instruction.



Fourth system of musical notation. The treble staff begins with an *ad lib.* (ad libitum) marking. The music features a series of chords and melodic lines. A *f* (forte) marking is present, followed by an *acceler.* (accelerando) marking. The system concludes with a *Ped.* (pedal) instruction.

Handwritten musical score for "Lied des Kindes" by Franz Schubert, measures 8-15. The score is for voice and piano. The key signature is B-flat major (two flats). The time signature is 3/4. The melody is written on a single staff with a treble clef. The piano accompaniment is written on a grand staff with a bass clef. The melody consists of eighth and sixteenth notes, with some rests. The piano accompaniment consists of a simple harmonic pattern. The word "dim." is written below the piano part, indicating a dynamic marking. The score is numbered 8 at the beginning of the first measure.

a tempo
8

rit. *pp* *ten.*

This section contains measures 8 through 11. It begins with a piano (pp) and a tempo marking. The music features a melodic line in the right hand and a supporting bass line in the left hand. A tenor clef (ten.) is used for the right hand in measure 9. The tempo is marked 'a tempo'.

8

pp

8

p
poco animato

Ped.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment. Pedal markings (*Ped.*) are present under the first and third measures. Asterisks (*) are placed under the second and fourth measures. A bracket with the number 8 is positioned above the first measure of the treble staff.



Second system of musical notation. The treble staff begins with a *pp* (pianissimo) dynamic marking, followed by a *cresc.* (crescendo) marking. The bass staff includes a *Ped.* marking under the second measure. Asterisks (*) are placed under the second and fourth measures. A bracket with the number 8 is positioned above the first measure of the treble staff.



Third system of musical notation. The treble staff features a *p* (piano) dynamic marking. The bass staff includes a *p* marking and a *bb* (double flat) marking. Asterisks (*) are placed under the second and fourth measures. A bracket with the number 8 is positioned above the first measure of the treble staff.



Fourth system of musical notation. The treble staff includes a *cresc.* (crescendo) marking. The bass staff includes a *Ped.* marking. A *rit.* (ritardando) marking is present in the treble staff. Asterisks (*) are placed under the second and fourth measures. A bracket with the number 8 is positioned above the first measure of the treble staff.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with four flats (B-flat, E-flat, A-flat, D-flat). The right hand plays a series of eighth-note chords, while the left hand plays a bass line with some rests. A forte (*ff*) dynamic marking is present. Pedal points are indicated by asterisks (*) in the bass line. A pedal point marking "Ped. 8" is shown below the staff.



Second system of musical notation, continuing the piece. The right hand continues with eighth-note chords. The left hand has a more active bass line. A *rit.* (ritardando) marking is present in the right hand towards the end of the system.



Third system of musical notation. The right hand continues with eighth-note chords. The left hand has a more active bass line. A *più mosso* (faster) marking is present in the right hand towards the end of the system.



Fourth system of musical notation, continuing the piece. The right hand continues with eighth-note chords. The left hand has a more active bass line. A *rit.* (ritardando) marking is present in the right hand towards the end of the system.

8

con espress.

Ped. * *Ped.* * *Ped.* *

cresc. *dim.*

Ped. * *Ped.* * *Ped.* *

8

p *dolce pp*

Ped. * *Ped.* * *Ped.* * *Ped.* *

8

cresc.

Ped. * *Ped.* * *Ped.* *



First system of musical notation. The treble staff begins with an 8-measure rest, followed by a series of eighth-note chords. The bass staff features a simple harmonic accompaniment. A *dim.* (diminuendo) marking is placed above the treble staff in the third measure.



Second system of musical notation. The treble staff contains sixteenth-note chords, with an *acceler.* (accelerando) marking in the first measure. The system concludes with a triplet of eighth notes in the treble and a corresponding eighth-note pattern in the bass.



Third system of musical notation. The treble staff starts with an 8-measure rest, followed by a *molto lento* (very slow) tempo marking. The music is marked *mf* (mezzo-forte) and includes a *pp* (pianissimo) marking towards the end. Pedal points are indicated with *Ped.* and asterisks (*).



Fourth system of musical notation. The treble staff features a series of chords, with a *molto ritard.* (very slow) marking in the final measures. The bass staff provides a steady accompaniment. A *Ped.* marking is present at the bottom of the system.

Musikalische Werke

von

Theodor Kirchner.

Kammermusik.

	Mk.	Pf.
Op. 20. Quartett Gdur für 2 Violinen, Viola und Violoncell. Partitur	4.	50
Stimmen	9.	—
Serenade für Clavier, Violine und Violoncell.	2.	50

Für 2 Claviere.

Polonaise in F dur	4.	—
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Clavierstücke für 4 Hände.

Op. 20. Quartett, bearbeitet vom Componisten	8.	—
Stücke für Clavier:		
No. 1. Geburtstagssruss (1. März)	—.	75
„ 2. Albumblatt f. A. R.	1.	—
„ 3. Kleine Romanze	1.	25
„ 4. Mailied	1.	—
„ 5. Springinsfeld	1.	—
„ 6. Einst	1.	—
„ 7. Scherzino	1.	50
„ 8. Capriccio	2.	—
„ 9. Walzer	2.	—
„ 10. Caprice	1.	50
„ 11. Notturmo	1.	50
„ 12. Ungarisch	1.	50
„ 13. Frühlingsgesang	1.	50
„ 14. Ständchen	1.	50
„ 15. Morgenlied	—.	75
„ 16. Klage	1.	25
„ 17. Vorspiel	1.	—
„ 18. Curiosum	1.	—
„ 19. Festen Schrittes	1.	—
„ 20. Liebeslied	1.	25
„ 21. Abendlied	1.	—
„ 22. Walzer	1.	50
„ 23. Gondellied	1.	50
„ 24. Walzer	1.	—

Clavierstücke für 2 Hände.

	Mk.	Pf.
Op. 26. Album, Prachtausgabe	6.	—
„ 26. „ Volksausgabe	5.	—
„ 27. Capricen, Heft I. II.	3.	—
„ 28. Nottornos	4.	—
„ 29. Aus meinem Skizzenbuche, Heft I. II. a	3.	—
„ 30. Studien und Stücke, Heft I. II. III. IV. a	5.	—
„ 31. Im Zwielficht, Lieder und Tänze, Heft I. II. III. IV.	3.	—
„ 32. Aus trüben Tagen, Heft I. II.	5.	—
„ 35. Spielsachen, 14 leichtere Clavierstücke	4.	—
„ 36. Phantasien am Clavier, Heft I. II.	3.	50
„ 41. Verwehte Blätter, 6 Clavierstücke, Heft I. II. III.	2.	50
„ 43. Vier Polonaisen für Clavier	5.	—
„ 51. „An Stephen Heller“, 12 Clavierstücke, Heft I. II. III.	4.	—
„ 53. Florestan und Eusebius. Nachklänge. Heft I. II. III.	2.	50
„ 54. Zweites Scherzo	3.	—
Gavotte No. 2. Op. 23 von D. Popper	2.	50
do. do. leicht	1.	50

Lieder.

Op. 50. Sechs Lieder von Victor Blüthgen, für 1 Stimme mit Clavierbegleitung componirt	5.	—
No. 1. Schweigende Liebe.		
„ 2. Glücks genug.		
„ 3. Mein Herz nun lass das Trauern.		
„ 4. Verwandelt.		
„ 5. Woher?		
„ 6. Durch den Tanz der Abendschatten.		